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Superfund!
Blue Ledge Mine Gets a Facelift

The Members' Magazine of The Jefferson Public Radio Listeners Guild

May 2012



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Rogue Community College's Theatre and Music Departments have selected Studs Terkel's Tony nominated musical *Working* for its spring production in its new theater space in Medford (see Artscene p. 28 for details).



Humboldt State University Center Arts presents Patti Smith, poet, singer/songwriter in concert on May 10 (see Artscene p. 28 for details).



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ON THE COVER

August 2010 aerial view at the start of the cleanup action. Photo: Pete Jones

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Veteran Jefferson Monthly writer Daniel Newberry examines the environmental damage and subsequent restoration efforts surrounding the Blue Ledge Mine. It sits in California, but its pollutants drain into the Applegate River in Oregon.



The Ross Ragland Theater presents pianist Emile Pandolfi on May 13 (top) and Nashville-based alternative rock band Fools for Rowan on May 26 (see Artscene p. 28 for details).

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Tuned In
Ronald Kramer

Intrigue in Academia

This is the 426th column I have written for this magazine and it is perhaps the last that I will write as Jefferson Public Radio's executive director. Throughout my career I have used this space to give background to JPR Listeners Guild members on matters, generally national, that affect public radio. This time, however, it is a local story that is on my mind.

It has been a condition of my employment by Southern Oregon University since 1977 that I serve as executive director of both Jefferson Public Radio and the JPR Listeners Guild (the organization names were different along the way but the functions were the same). Originally, the Listeners Guild existed as an affiliate of the Southern Oregon University Foundation but, observing challenges in that relationship, in 1997 Southern Oregon

University (SOU) president Steve Reno advocated that the Listeners Guild separately incorporate and thus the JPR Foundation (JPRF) was created that same year. Under the terms of a contract between SOU and JPRF, the two entities agreed to exchange various services and loan personnel to each other as needed.

Beginning in 1982, SOU had identified campus land at the corner of Walker Street and Highway 66 for an intended new JPR home to replace the station's 1969-era studios in Central Hall. While SOU didn't intend to help fund that building, in 2004 SOU president Elisabeth Zinser signed contracts with JPRF allowing the Foundation to design and construct a new facility and architectural plans, and some preliminary fundraising (largely from the JPRF board and JPR staff) began to fund design work. In 2006, when design work was completed, Mary Cullinan arrived as SOU's president just as plans for a capital campaign were

being developed. Several opportunities for federal assistance existed but SOU was concerned that these initiatives might come at the expense of other SOU priorities and the University pressured the JPR Foundation to halt solicitation for both federal assistance as well as a public campaign out of concern that such efforts would compete with funding priorities of the Southern Oregon University Foundation.

Given SOU's restrictions, by early 2010

the Walker Street project had languished for four years with little prospect for success and the JPR Foundation board decided it might be prudent to remove the project from a campus location to both reduce costs (by 80% as it turned out) and to minimize confusion between SOU's projects and that undertaking. In March, President Cullinan partici-

parted in a JPRF board meeting at which I was asked to explore possibilities with the cities of Ashland and Medford and made no adverse comments to this approach. Within months, it became clear that both Medford and Ashland were deeply interested in working with the JPRF to accomplish that type of project – and as an adjunct in the Medford discussions, the prospect of purchasing the Holly Theatre arose. The Foundation's experience with Redding's Cascade Theatre had been entirely positive and the Holly seemed like a good opportunity to take our expertise and accomplish something useful for downtown Medford. Purchase negotiations for the Holly were difficult and stretched over many months throughout which I briefed president Cullinan over progress (or lack thereof). The Holly purchase was also discussed at two JPRF board meetings which she attended. When the purchase agreement was signed in October,

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The SOU plan for separate administrative structures is not only inefficient and extremely costly, but spectacularly ill-timed given the uncertainty of continued federal support for public radio.

Superfund!

Blue Ledge Mine Gets a Facelift

By Daniel Newberry



Joe Creek has been a biological desert for decades. This small and unassuming stream flows north out of the Red Buttes Wilderness in Siskiyou County, California, and passes below the abandoned Blue Ledge Mine, after which its otherwise pristine water turns into a toxic brine as acidic as vinegar where only algae survives.

Though this copper mine was in full operation only from about 1906 to 1930 and the environmental damage was documented in the mid 1990s, cleanup of the mine site only began in 2010. The obstacles Joe Creek has faced in its long journey toward health include several legal and jurisdictional dramas that have only recently been cleared up.

The mine sits in California, yet its pollution drains into the Applegate River in Oregon, eliciting reluctance by state resource agencies in both states to take lead-

ership to address the problem. Though the mine sits in the middle of the Rogue-Siskiyou National Forest, it is owned by a private entity, making federal jurisdiction difficult to obtain. The mine has changed ownership several times. Several of the companies causing the damage have long since gone out of business, making it difficult to pursue legal remedies to fund the cleanup. The current owner is the family trust of an elderly woman who was conned into accepting title to the mine as collateral for a shaky investment that later went bust.

The environmental damage from this mine is a function both of the type of ore mined and of the way it was mined. Shortly after the year 1900, geologists discovered a deposit, shaped like a ledge, of schist rock with an outcropping 800 feet above Joe Creek. This schist contains the ore the miners dug with pick, shovel, and dynamite.

“The ore is a copper-iron-sulfide, that when oxidized, has a blue color, and that gave the Blue Ledge Mine its name,” says Pete Jones, the U.S. Forest Service geologist who has spearheaded and managed the mine cleanup project to date. When this ore is exposed to the air, and rain water passes through it, the water turns highly acidic. Toxic concentrations of copper and other heavy metals are also leached from the waste rock and make their way to the stream below.

As ore was blasted and pried loose from this hardrock mine, rock deemed uneconomical to transport to the copper smelter was dumped out onto the steep hillside below the mine entrance. The Forest Service estimates that about 150,000 tons of rock had been left on the hillside as waste rock by the time the mine closed. Each year during rains and snowmelt, a highly acidic and

toxic flood would leach through this debris and fill Joe Creek, killing most of the organisms in the stream, from fish down to the tiniest insects.

"They (insects) would come down from upstream from where the mine was not influencing it," says geologist Pete Jones. "When the dry season would come, the bugs would return. When the wet season came, they would go away again. So basically it was a chronic problem of having 600,000 gallons a day of acid mine drainage coming off that hillside."

In addition to the waste rock, more than two miles of mine tunnels—also known as adits—wind and wend through the hillside. Many of these adits are filled with water and so they react continuously with the ore, increasing the same chemical reactions that render the rainwater toxic as it passes through the waste rock. Cleaning up the damage from the Blue Ledge Mine thus requires a solution that deals with both the waste rock and the mine adits.

In the late 1990s, Jones first learned about the problems with Joe Creek and the Blue Ledge Mine through his agency's environmental analysis of the area that documented a lack of fish and extreme water chemistry in Joe Creek. It took another decade to find the right people in the right agency to attempt a cleanup action.

In 2006, the U.S. Environmental Protection Agency attempted an emergency response cleanup to attempt to stabilize the problems caused by the waste rock. EPA built a series of catch basins on the hillside, each filled with limestone. One property of limestone is that it reacts with, and neutralizes, acid. The limestone was used up quickly and the acid drainage continued. The solution, it turned out, required a much larger plan. More importantly, it required a much larger budget.

The current budget for the Blue Ledge Mine cleanup totals about \$15 million. Environmental cleanups of that magnitude used to require the use of the federal Superfund law and its access to federal funding. Superfund, also known as the Comprehensive Environmental Response, Compensation and Liability Act of 1980, or CERCLA, was originally designed to operate under the "polluters pay" principle. The "fund" part of Superfund was itself financed mostly through a special tax on the petroleum and chemical industries, and also from taxes collected from other industries known to negatively impact the environment. Con-

gress, however, refused to reauthorize that tax on polluting industries in the 1990s. This means that many Superfund cleanups are today funded by taxpayers when the parties that caused the pollution are defunct or bankrupt.

Like the Blue Ledge Mine, a site must first be placed on the National Priorities List in order to receive potential federal funding needed for cleanup. As of March 15, 2012, there were 1,302 sites on this list nationwide.

"We got a letter in 2010 asking us to list the site, so then we went through our hazard ranking process," says Bonnie Arthur, EPA's site manager for Blue Ledge Mine. "We score a site on the basis of either human health or ecological health, potential risk, either now or in the future." According to Arthur, the hazard posed by Blue Ledge Mine ranks midway in the scale of the many Superfund sites she deals with.

Approximately \$12.5 million of the \$15 million total cleanup price tag was allocated to the U.S. Forest Service through the American Reinvestment and Recovery Act funds, the so-called "stimulus funds." An additional \$2.5 million opened up from ASARCO, a multinational mining conglomerate, as part of the largest environmental bankruptcy settlement in U.S. history. Eighty-three percent of the cleanup costs for the Blue Ledge Mine to date are thus paid by taxpayers.

The Arizona-based ASARCO was founded in 1899 as American Smelting and Refining, and for years was a blue chip company. It is a former owner of the Blue Ledge Mine, as well as the Tacoma, Washington smelter where the Blue Ledge copper ore was shipped. It owns at least 20 sites that have been placed on the Superfund list, some of which contain the worst pollution ever documented. ASARCO settled its Chapter 11 bankruptcy proceedings, in part, by paying \$1.79 billion into an environmental trust fund.

Cleanup at Blue Ledge Mine began in 2010. The first task: remove the 150,000 tons of waste rock on the slope below the mine. Conventional heavy machinery was

PREVIOUS PAGE: Evergreen Reforestation planting locally grown trees and shrubs. **TOP RIGHT:** Laborers removing waste rock down to broom-cleaned bedrock. **BOTTOM RIGHT:** Cleaned slopes above as waste rock removal proceeds downslope. Photos: Pete Jones



The environmental damage from this mine is a function both of the type of ore mined and of the way it was mined.



out of the question because of the steepness of the terrain. This called for the use of small specialized excavators, known as “Spiders.” A Spider moves slowly and methodically over rugged ground by placing its long metal limbs, one after another, on the ground for stability. Viewed from afar, its movement resembles that of a real spider.

“They worked on a 100% slope without cables. They get up there and build themselves a little spot then they start digging then they start pushing,” Jones explains. After the spider moves all the dirt it can reach, it moves down the slope a few feet and begins again. “So they have to handle that same piece of dirt 500 times before it gets down to the bottom.”

The terrain made for slow going, at times, Jones says. “They had a helicopter lifting a small excavator up to the top because there was a ledge the Spider couldn’t get to it, it was like going up a sheer cliff. Once they got a spider up there they built a platform, then behind that came guys with picks and shovels and brooms and cleaned it—literally—to bare bedrock like that.”

The next big question was where to put the waste rock. Jones chose a location further down the hillside and dug a large pit. “We built a huge repository, like a huge landfill for the (waste) rock. That had plastic liner and all that and drainage collection,” says Jones. “This is sealed completely: bottom, sides, top. We have drainage on top of that. Below that, a leachate collection system... It’s a sealed landfill.”



Spider-dozer-hand labor excavating waste rock down to bedrock.

PHOTO: PETE JONES



Cabled spider excavator removing waste rock from typical slopes.

PHOTO: PETE JONES

Determining a link between arsenic levels in the mine to Elliot Creek water and fish is tremendously difficult, as arsenic is a common element in the local geology throughout the Siskiyou Mountains.

“Anything that got disturbed got a cover, one way or another: hundreds and hundreds of cubic yards of bark mulch, we also brought in hydro mulch.”

The hillside restoration ended in November, 2011, just before the first snow fell. For the next three years, Jones and his colleagues will be monitoring both the vegetation survival and stream water chemistry. Jones hopes to gauge the effectiveness of the project by comparing the data he collects in the next three years with data taken before the project begins.

The story does not end here. Far from it. The mine tunnels—adits—that fill and dump water onto the hillside after heavy rains must also be dealt with. This task that so far does not have an obvious solution, and it falls to the EPA to find one before their funding from the ASARCO settlement runs out in three years.

“When you have these tunnels or adits with discharge you set up a treatment system that needs to run year-round,” says EPA’s Bonnie Arthur. “We’re kind of veering away from the use of lime because you have to keep applying it, you have to make

sure you have enough lime that is always in contact with the discharge.” A promising technology, says Arthur, is to seed the adits with a special type of bacteria that reduces the acidity as part of its natural life cycle.

Regardless of the restoration approach chosen, Arthur estimates the EPA will be involved in this project for another 10-15 years. Most of it that time will be spent monitoring sediment and water below and downstream of the mine.

The focus of the monitoring was initially on acidity and copper levels, consistent with the Superfund listing for issues of environmental rather than human health.

“What gave this one the rank is the fact that Joe Creek is pretty devoid of any little plant or animal life for about 4 miles between the mine and (the confluence with) Elliot Creek,” Arthur says.

Even though the mine lies deep within the National Forest, a small community of five year-round residents and few extra vacationers live in a private inholding on Elliot Creek, just four miles downstream. The inhabitants of “Joe Bar,” as they call their collective homesteads, eat the fish they catch and swim in Elliot Creek. For them, human health is a primary concern.

“Some of the community’s questions have not been adequately answered, mainly involving the consumption of fish in the creek,” says Luke Ruediger, a Joe Bar resident since 2002. Ruediger is concerned not only about his small community, but about the thousands of people who recreate and fish in Applegate Lake, four miles downstream from his house. “At this point, they’ve done very little fish (tissue) testing, sampling of the fish people are catching down at the dam. They’ve done very little on Elliot Creek... they didn’t do any of that prior to the project so they have no baseline data.”

Large environmental restoration projects often call for significant amounts of earth movement, some of which can end up in streams in the short-term, prior to the healing that occurs over the long term. With the Blue Ledge Mine waste rock removal project, Ruediger believes that winter storm events in the next few years will cause plumes of toxic sediment on the steep hillside, loosened through the restoration

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Jefferson Almanac

Diana Coogle

Wilderness Godmother

While backpacking in the Trinity Alps Wilderness, my hiking partner and I came to a broad river crossing with thigh-deep water. With hardly a second thought, always confident in water, I took off my boots, resecured the belt of my pack, and started across.

A second thought might have been prudent. I hadn't thought about finding a strong stick for balance, for instance, and bare feet proved more difficult, the rocks more slippery, and the current more forceful than I had anticipated. One step at a time, I prodded for a footing solid enough to hold my weight while I lifted the other foot to let it search, like a dog following a scent, for its own secure hold. My feet slipped over smooth, round rocks like over watermelons. To wedge a foot into the crack between stable rocks felt secure but painful, the foot twisting into the shape of the crack while resisting the force of the current. If a rock shifted when I tried it, I had to wait, balanced on the wedged foot behind me, while the foot in front of me snuck around that rock, tried another, pulled itself out of a too painful wedge, and tried again. In the middle of the river I very nearly went over, teetering dangerously, bent at the waist, my pack threatening my balance. At last I pulled out of the river to sit on a dry rock at its edge, grateful for a safe, though difficult, crossing.

Just then four hikers came down the trail towards me, on my side of the river – a young man, a young woman, an old man, and an old woman. Hardly hesitating in his stride, the young man walked into the river, holding the hand of the young woman and calling over his shoulder to the old people, "I'll take Mary across. Then I'll be back for you." With his boots on and a strong staff steadying him at every step, he splashed quickly across the river with the young woman, who was also wearing hiking boots and carrying a staff.

The old woman waiting with me at the river's edge was bowed and shaped by age.

She was 82 years old. She and her husband, her son, and her daughter-in-law were just returning from a six-mile hike, their annual pilgrimage to Rattlesnake Camp, where her husband's brother's ashes were scattered. Her grey eyes were bright as stars. They were fascinating eyes. They made me want to hug her. Instead, I asked about her staff, beautifully carved into a serpent's head with an open, wildly toothed mouth and glittering rhinestone eyes. The woman's own eyes shone like rhinestones as she told me she had had the staff a long time. Her weathered hand fondly stroked the snake's head. I wanted to know more – where she had gotten it, whether the snake was her totem, what nature meant to her, what kind of life she had led. I wanted to know why her eyes were so bright. I wanted to ask her if she were my wilderness godmother.

But the son was too fast returning. He took her arm and stepped into the river, guided her across, and came back for his father. When all four were on the other side of the river, they took off up the trail at once, hardly taking a moment to note the difference between walking through water and walking on earth, their boots squishing with river water, their staffs arhythmically stamping the ground. I was left with the bright-eyed apparition of my wilderness godmother and the wilderness wisdom she had left with me through her son: when you ford a river, carry a strong staff and wear your boots.

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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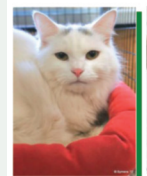
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Theater and the Arts

Molly Tinsley

Chekhov Becomes Chekhov

The floor of the OSF's New Theatre, drenched in iridescent blue, seems to flow down from a crease in the upstage wall, like a mountain stream into a lake. Bare branches rigged with white cloth jut from the shiny surface to form an outdoor stage while stools and a single rug float upon it. In the world of Chekhov's *Seagull*, directed with lucid elegance by Libby Appel, the fluid medium is the message. The "magic lake" outside the summerhouse where the characters gather doesn't only provide comforting memories, a stirring view, and plentiful fish to hook. As designer Christopher Acebo's set suggests, its waters mirror the shifting currents of feeling that buffet and swamp the characters.

As the first of Chekhov's great ensembles, the quirky, moody souls of *Seagull* typically yearn for the unattainable. Yet they also bear the traces of the conventional action-based drama Chekhov was working to transform. In fact each of the four main characters speaks of a different objective and manages to get what he or she wants. Ironically, it's their achievements that makes this a harsher play than *The Cherry Orchard* or *Three Sisters*, for they derive from a self-absorption that verges on cruelty. That enveloping lake hints also at a cold environment in which every man is an island.

The middle-aged Arkadina (Kathryn Meisle) is already well-acquainted with success as an actress, but beginning to foresee its diminishment as she gets older. Her younger lover, Trigeron (Al Espinosa), is a novelist who claims to be indifferent to his new fame. Her adult son, Treplyov (Tasso Feldman), who still behaves like an adolescent, calls for "new forms" for art but writes clumsy, pretentious plays. His girl-

friend, Nina (Nell Geisslinger), dreams less of him than of escaping to Moscow and a life on the stage.

Of the four, Treplyov is the most emotionally fragile. Pathologically attached to his mother, he is easily wounded and his attempts to reciprocate injury are ineffective. In Feldman's hands he exudes a feverish intensity, folding in on himself as he

meets with repeated frustration. He tries to eat the remains of the flower he has plucked to prove that his mother "loves him not," then has to spit out the bitterness, a comic bit that cannot leaven the grim picture of his infantilization. He

does, however, persevere with his writing and does achieve some success, although his emptiness eventually overwhelms him.

Success seems to have landed unbidden in Trigeron's lap, followed soon after by Arkadina. Espinosa crafts an opaque portrait of this man, who offers a screen for the projections of the others. He is the villain who has usurped Treplyov's intimacy with his mother; he is the "last chapter" in Arkadina's life; for the abused and disinherited Nina, he embodies glorious, triumphant entitlement. Even in the long self-revelation he bestows on Nina after she's caught his eye, we glimpse little of an inner life. His claims that her "pure soul" has touched him deeply and will inspire his work sound like tactics in his finally successful campaign to possess, and almost ruin, her.

Arkadina is the epitome of selfish pragmatism, guarding her bank account against everyone including her son. She is an expert at maternal guilt, for her exercise in self-abasement designed to cancel one burst of hurtful scorn to clear the way for the next. When Trigeron asks to be released from his affair with her—he knows

As the first of Chekhov's great ensembles, the quirky, moody souls of *Seagull* typically yearn for the unattainable.

who's boss—she unleashes all her tricks as an actress to win him back. Though petite, graceful, and the picture of femininity in designer Deborah Dryden's stunning dresses, Meisle pursues Arkadina's self-interest like an irresistible force. Even when Arkadina agrees to change Treplyov's bandages following his failed suicide—a scene which could allow a glimpse of a softer side—Meisle is all efficiency and agenda.

Geisslinger's Nina is equally focused, despite the insecurity of her social position and her initial lack of confidence. Even as she listens intently to Trigeron's overtures, she seems to be looking beyond the present to see how they might play out in the future. She is determined to find value in the artistic life, despite the failure and cynicism surrounding her. Instead of giving in to her own ruin, she hangs onto her calling as an actress. When she returns to announce to Treplyov what she has learned—endurance and patience trump not only fame and brilliance but also romantic love—there is the sense that this precept has buoyed her all along.

Nina's voice at the end, qualified by only the crack of a gunshot, comes pretty close to exemplifying that tendency to "extort a moral" from a play, which Treplyov disdained

in the first act, and which Chekhov himself was in the process of reforming into an orchestration of diverse voices and morals in the plays to follow. Similarly, while the central spectacle of colliding ambitions and desires among the four artists is riveting, it doesn't inspire the same bemused warmth and empathy that Chekhov's later plays do.

Still, around the periphery of *Seagull* drifts a troupe of minor characters who touch the heart. Michael Hume's lovable Sorin can't decide whether to long for Life or death after a dull career as a bureaucrat; Kate Hurster's ever-fascinating Masha cries in vain for help from Armando Duran's magnetic Dorn, who can only console her with a tender embrace and a remark that eloquently links *Seagull* to the masterpieces to come: "How nervous everyone is! How fragile! And so much love." Through Libby Appel's luminous production, onstage until June 22, we witness the process of Chekhov becoming Chekhov.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.



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Inside the Box

Scott Dewing

Invasions of Privacy

You want a reasonable guarantee of privacy?" my professor asked rhetorically. "Then draw the blinds, turn off the lights, unplug the telephone, go into a closet and close the door. Now you've got a reasonable guarantee of privacy."

The class sat quietly, glancing about the room at one another. Had he lost his mind?

"Now, come out of the closet," he said.

Snickering from the back rows and finally laughter from the entire class as our professor realized the implication of what he had just said and began laughing with us.

"That's 'out of the closet' in the literal sense," he explained with a grin. "Now that you're *out of the closet*, so to speak, plug the telephone back in. Someone can call you now. Then open the blinds. Someone can see into your home. Turn on the lights and they can see you better now. Then open the door and go out into public. Once you've crossed that threshold, it's *game over*—you have no guarantee of privacy."

That was in 1988 before the World Wide Web had been invented. (Yes, my younger readers, there was a day before the Web. Some of us can even recall the ancient days before the Internet.)

My professor's assessment is still relevant, but there is an added dimension now: the online world. Today, you have more privacy out in the real world than you do locked away in the privacy of your own home interacting with the virtual world of the Internet via a computer, tablet, or smart phone.

Unless you combine a fairly sophisticated level of tech savviness with a liberal dose of persistent paranoia, you're giving away a lot of personal information every time you go online.

To whom and to what degree, I don't know exactly. This will vary depending on who you are and what types of online activities you engage in.

But no matter who you are or what you do online, you create and leave a digital footprint. You create and share (often unknowingly) quite a bit of data about yourself. You

may or may not expect some or all of that data to be private. Regardless of your personal expectations, I can pretty much guarantee that, to some degree, we've all been subject to invasions of privacy while online.

I'm not an attorney nor am I a legal expert, but I do know how to Google stuff and read. One legal definition of *invasion of privacy* is: "the intrusion into the personal life of another, without just cause, which can give the person whose privacy has been invaded a right to bring a lawsuit for damages against the person or entity that intruded."

Corporations gather all kinds of information about you when you use their online services. Let's take Google, for example, who last month announced its Account Activity service, which allows users to "opt-in" to receive reports regarding their email usage and search query statistics. When I went ahead and opted in for Google's Account Activity service, I was presented with the following:

Every month the Account Activity Report will collect and summarize data across your Google account – e.g. sent emails or top searches. Data deletion at the data source, e.g. in your Web History will have no impact on issued reports, however reports can be deleted at any time.

In other words, Google will be tracking all my Web search history. Of course, they've already been doing that for quite some time. The difference is that this will no longer be anonymous data; it will all be tied directly to me. Google will know everything that Scott Dewing searches for on the Web using the Google search engine. For example, Google now knows that I did a search for "invasion of privacy".

"Scott, are you crazy? Why would you do that?" In regard to the first question, yes, perhaps a little bit. And as for the second: I'm curious to see the extent to which Google gathers data on me.

I find it interesting that Google rolled out its Account Activity service two days after the Federal Trade Commission (FTC) issued a report calling for greater privacy protections for online users, including increased transparency regarding the data companies collect from consumers.

Coincidence? Probably not.

I don't mean to pick on Google. There are lots of other companies that collect all kinds of personal data on you. Have you ever ordered anything from Amazon? Have you purchased music from iTunes? Watched a movie on Netflix? Spend much time on Facebook?

As more of our personal lives are lived and experienced online, the more data companies will be collecting on us. This may not trouble you much, especially as a lot of that data is segregated in various databases owned by various companies. Not only is the data segregated, but it's disparate.

At least for now.

As the various online services you use become more integrated and interoperable, those segregated and seemingly disparate bits of data will become unified into a constant data stream through which your online life flows. As this happens, opportunities for intrusions into your personal life will increase.

Who might intrude into your personal life? Well corporations for sure. The government? Yes, probably, especially if keywords in searches you've made and emails you've sent match up to recent purchases you've made, places you've traveled to, and people who are in your network of friends and acquaintances in such a way as to raise a red flag that you *might* be involved in criminal and/or terrorist activities.

"I've got nothing to hide," you might say. That's good, because you won't be able to hide anything in the data stream. You're probably not up to no good. But an algorithm analyzing the data could suggest otherwise and you'd become a person of interest subject to further investigation.

Don't think something like that could happen in America? Well, it already has. It was called *McCarthyism*. If you don't know what that is, go ahead and Google it.

I dare you.

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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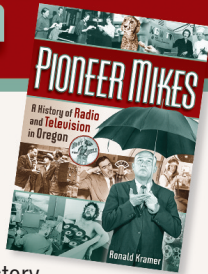
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Recordings

Allison Graves

Worth the Wait: The Shins - *Port of Morrow*

My favorite part of being a music lover is when I first listen to a new release from a favorite artist, a release I've been waiting for. I've been anticipating a Shins' release for a while now, and the indie-rock favorite is finally back with a new album, a new lineup, and a more upbeat sound. *Port of Morrow* was released in March and is likely to be available at your local record shop.

The Shins' first two records, 2001's *Oh, Inverted World!* and 2003's *Chutes Too Narrow*, rank for me among the finest guitar-pop records to come out in the last two decades. Of course, those records came out a long time ago, and the band these days is essentially a solo project for singer-songwriter James Mercer, a Portland native who revives the Shins' name for the first time since 2007's Grammy-nominated album, *Wincing The Night Away*. If you have never heard any music by The Shins, I would suggest starting with "Sea Legs" and "Phantom Limb." With those you'll start to feel their pulse.

Port of Morrow, to my surprise, is almost completely up-tempo, a huge shift compared to previous popular album offerings, such as "Red Rabbits," and "New Slang." If you didn't like The Shins before, however, this album is unlikely to change your mind. The uprising chord changes, insistent melodies, and unexpected shifts in direction are still present and, for me, a continued delight.

The album was recorded in Los Angeles and Portland in 2011 with Mercer handling all song writing, lead vocals, and the majority of instrumentation (glockenspiel, guitar, lap steel, percussion and guitar). Mercer said recently that he's considered

ending the Shins for good, and frankly, considering his constant side projects over the last few years, I was surprised to hear this album was being made.

Mercer blew me away when he collaborated with Brian Burton (aka Danger Mouse), whose credits include the band Gnarles Barkley and work alongside The Black Keys, U2, Jack White, Norah Jones and David Lynch. Just before Burton's 2011

Grammy win for Producer of the Year, he and Mercer released *Broken Bells*, a self-titled album and one that knocked my socks off. The influence these two had on one another was obvious and reinvigorated my love of Mercer's exceptional skill for lyric writing.

Around this same time, Mercer was "transformed" through his work

with Modest Mouse's Isaac Brock and Mason Jennings on the soundtrack for the film *180° South*, a documentary of adventurer Jeff Johnson's journey through Patagonia, and he brought that new outlook with him when he decided to have *Morrow* guided by Grammy-winning producer Greg

Mercer said recently that he's considered ending the Shins for good, and frankly, considering his constant side projects over the last few years, I was surprised to hear this album was being made.



Kurstin. If you know Kurstin's band, The Bird And The Bee, you can hear his influence all over the place. Mercer said, "I want to be free to work with a number of people. I just think the songs benefit from it, and that's the most important thing to me." They do.

The first song, "Rifles Spiral," is bright and quick to set the tone. "Simple Song" led me through a beautiful ascending melody and is still asking me to guess the inspiration for the drum line. "For A Fool," "Bait And Switch," "Mark Strasse," and "September" are all highlights. "Fall of 82" shines with its trumpet-filled soft rock sound rounding out a very solid album. As I've been writing this, I've listened to *Morrow* repeat two times, and I don't do that too often with albums. Songs I don't enjoy are a grand distraction for me, and I rarely dare to let them finish before running to advance to the next track. *Morrow* has proven itself a gem, one to be added to the list of full albums I will visit regularly.

Allison Graves hosts *Modulations* heard Fridays at 11:00pm on JPR's *Rhythm & News* service and at www.ijpr.org.



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Geology of the Blue Ledge Mine

The black and green schist rock layers containing the valuable copper ore at the Blue Ledge Mine were formed 200 million years ago when the underlying rock formations lay on the ocean floor. The metal sulfides were ejected from submarine hot springs that lay near a subduction zone, where the Pacific oceanic plate collides with the North American continental plate. The black schist formed as marine sediment, the green schist as volcanic ash. The copper was contained in massive sulfide deposits that were erupted at undersea black “smoker” vents, like the type often pictured on the Discovery Channel. These sulfides were interbedded with the volcanic and marine sediments. These sediments eventually became part of the North American plate. Over millions of years these copper-bearing layers were subjected to tremendous pressure from the weight of younger rock layers that formed on top of them. Later, as the North American continental plate was uplifted, the schists became part of what is today the Klamath-Siskiyou mountain range.

Source: Pete Jones, U.S. Forest Service geologist



Aerial view of upper waste rock pile 1 following cleanup.

PHOTO: PETE JONES



Spider excavator constructing sediment detention basins. PHOTO: PETE JONES

process, to wash through Joe Creek all the way to Applegate Lake.

“When we expressed concern about turbidity events, erosion coming down from the mine site, we were told ‘it’s OK’ it will just flush through the system, it will run through your neighborhood then the toxic material will be gone,” Ruediger recalls. “We would say, well, where does it go? Obviously there’s a sediment trap below, it may not affect us as a community, but it could potentially affect the public (at Applegate Lake).”

EPA’s monitoring program is attempting to address those concerns by filling those data gaps. It is too soon to draw any conclusions about the short-term impacts to the streams, but monitoring data taken last winter—the first after the earth moving was finished—should provide indications when that data is released later this year. Erosion is a concern to another Joe Bar resident, based on something he witnessed from his back yard.

Bob Lara is 74 years old and has lived in his off-the-grid house on the banks of Elliot Creek since 1974. He has eaten hundreds of



Bob & Patricia Lara at their house in the Joe Bar neighborhood; Elliot Creek flows in the background.

PHOTO: DANIEL NEWBERRY

fish out of Elliot Creek and spent many hours there underwater operating his gold mining suction dredge before he stopped in order to comply with a 2009 moratorium imposed on the entire state of California.

“They opened one adit up there that they didn’t know was there and I don’t know how many thousands of gallons of water came out,” Lara recalls. “It turned the creek blood red within hours—all the way to the Applegate Lake.” According to Lara, the



Sealed repository under construction for containing waste rock.

PHOTO: PETE JONES

Forest Service did nothing to warn the public about the danger until he complained. Signs were then posted for 24 hours, warning recreationists to stay out of the lake.

The red orange color is thought to be due to the oxidized iron that is released by the interaction of water with the mine's waste rock. Another slug of sediment flowed through Elliot Creek a few months ago.

"With the heavy rains this winter, they had a washout up there," says Lara. "The repository that they built that holds all the waste rock, the mountain of soil covering it, that's what washed out."

In addition to copper, cancer-causing or toxic metals such as cadmium, zinc, lead and arsenic have been found in high levels in water and sediments at the mine site. In Elliot Creek by Lara's house, elevated levels of copper and arsenic have been found in stream and well water. These levels are under California's Maximum Contaminant Level for drinking water, but are still elevated over background levels outside of the influence of the mine. The same ele-

ments are showing up in fish in Applegate Lake. For Lara, this issue hits close to home. His daughter died of cancer. Her death, he believes, is unrelated to the mine because she spent so little time living at his Elliot Creek house.

Determining a link between arsenic levels in the mine to Elliot Creek water and fish is tremendously difficult, as arsenic is a common element in the local geology throughout the Siskiyou Mountains.

Though Lara is withholding his opinion on the long-term benefits of the cleanup, he has his doubts. "I *want* it to be successful. The contractors did a great job. We just don't know what will happen in ten years, it might get worse." Until then, Lara will be examining the monitoring data, hoping that the fish and stream water will be safe.

Daniel Newberry is a hydrologist and a freelance writer living in the Applegate Valley. You can reach him at dnewberry@jeffnet.org

Life as a miner in the Blue Ledge Mine

The following excerpts were taken from an oral history interview with George Francis Collings on February 26, 1970. Collings was born in 1886 and began mining gold when he was about 12 years old. He later became one of the early hardrock miners at the Blue Ledge Mine.

Work conditions: "I'd just picks up my single jack and drill and started drillin' holes. Drill all day there, eight hours. Quittin' time we laid the holes with dynamite, get 'em all ready so when you went off shift you could light the fuse and run."

Shoveling out the waste rock: "(were) called muckers. They shoveled up the rock in the car and pushed it out of the mouth of the tunnel and the waste rock they dumped over... they separated all of the ore..."

Living quarters: "They had bunk houses, but they (we) had to furnish their (our) own blankets... some of the miners I don't think ever washed their clothes, never took a bath. Had no place to take a bath. Worked near a year and you never had no bathroom at that time. When I worked there I'd take a day off and take my clothes home and get 'em washed and take a bath and then come back again."

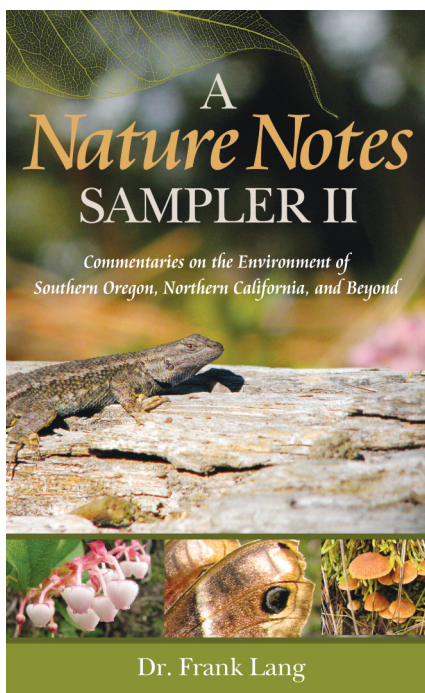
Food: "beans, potatoes, pie and cake, all kinds of fruit and meat, bacon and eggs and everything, nearly, there was on the market... (the cook) as a rule they had a married woman and her husband was the helper... only one cook for all the miners - 40 or 50 men... meat was butchered by cattlemen a mile from the mine and stored in a meat safe so flies wouldn't get it."

Source: Southern Oregon Historical Society research library, transcripts of tape #52.



Diamond Drill Miners at Blue Ledge Mine.

PHOTO: SOHS 5679



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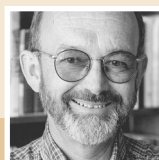
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Nature Notes

Frank Lang

Poplars

Here is another Nature Note inspired by Rupert, Nature Note's West Highland white terrier. For those of you who don't know, Westies, as they are called by those in the know, are a very close relative to the Cairn terrier. For those of you who don't know Cairn terriers, Toto, the small black dog in the *Wizard of Oz* film was one. Both are Scottish breeds designed by farmers to chase to ground small mammals and dig them out. Their stout short tails are the result of being pulled out of the hole when farmers decided they wanted to move on. According to one story, farmers discovered they could spot a white dog on a distant slope more easily than they could a colored dog, hence the development of the white Westie.

Now Rupert likes things that move: squirrels, cats, other dogs, or kids on bikes or skateboards. He has mostly gotten over

birds. But on our walks this spring, Rupert has become much enamored of small white tufts blowing this way and that along the street, the seeds of cottonwoods, after which he dashes with great enthusiasm. This odd spring weather seems to have been especially kind to the reproductive potential of local cottonwoods, although

research shows cottonwoods pump out the same number of uncountable seeds every year.

Native cottonwoods and poplars frequent wet places along streams, lake or marsh sides. Our black cottonwood, widely distributed in the west, is

an imposing, tall (reaching over 100 feet), fast growing but relatively short-lived (200 years is old) riparian or streamside tree. Cottonwoods are pioneer and early seral species in plant succession, the first trees to occupy disturbed sites. They do not tolerate shade and do best in open disturbed

They can reproduce by root and shoot suckering, or by cladoptosis, the physiological dropping of twigs with leaves attached.



Black Cottonwood

As It Was

Stories from the State of Jefferson

sites like exposed gravel bars. They are very tolerant of short-duration floods.

Poplars come as boys and girls with male and female flowers on separate trees. Pollination is by wind. The tiny, tufted seeds are widely distributed by wind and water. In spite of enormous, consistent, seed production, most reproduction is asexual. Most seeds are quick to germinate but are also quick to die if soil moisture conditions are not just right. If the seedlings roots can't keep up with drying soil, the seedlings die. As a result, seed reproduction is episodic.

Cottonwoods do have amazing asexual reproductive potential. They can reproduce by root and shoot suckering, or by cladogenesis, the physiological dropping of twigs with leaves attached. This method of reproduction is particularly important on gravel bars in relatively moist climates. Broken black cottonwood branches grew when deposited in the fresh mudflows of the Mt St. Helens blowup.

Every time I am around cottonwoods in the early spring, I am reminded of a long ago trip to the flood plain of the Nisqually River in western Washington to collect morel mushrooms with my friend Margaret McKinney, author of *The Wild and Savory Mushroom*. The perfumed, heady odor of balsam from the trees' big sticky buds brings on my memory of big fat morels, just like the scent of Douglasfir needle reminds me of Christmas.

Back to Rupert. Maybe those little white fuzzies remind him of baby Westies. Maybe he thinks they are baby Westies. When he is a little older, I'll tell him all about the dogs and the bees.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Mad Cows and Cowboys

By Nancy Bringham

Today there is great concern over Mad Cow Disease. In 1929, two buckaroos working in Northern California had to contend with mad cows of another sort.

Tom Tepper and Austin McCrary, rode out from a ranch owned by Charlie Demmick. Their job was to collect twenty steers and take them to the railroad in Ravendale between Susanville and Alturas. All went well until one of the steers suddenly stopped. He looked around as if crazed, charged a juniper tree, dropped down, and died. One mile later, another steer fell to the ground, though they could see he was still alive. Tom and Austin panicked fearing they'd be fired if Demmick thought the steers were run to death.

Austin had heard a cow could survive if you drew blood by cutting off his tail close to his body. Tom knew it didn't make sense, but was desperate enough to try anything. Austin took his pocketknife and proceeded to experiment on the dying cow. The cow was up in a flash charging Austin. Fortunately the cow dropped dead before reaching Austin who was headed for his frightened horse.

It turned out the cattle had rabies and maybe at the time, the cowboys had gone a little mad too.

Source: "Under the Stars" The Life and Times of Tom Tepper, as told to Nancy J. Bringham

Zane Grey on the Rogue River

By Dawna Curler

Perhaps no one did more to promote fishing on Southern Oregon's Rogue River than popular adventure writer, Zane Grey. Among his many Western novels was *Rogue River Feud*. Other stories about fishing adventures included "Where Rolls the Rogue," and "Down River," an account of Grey's first boat trip on the Rogue.

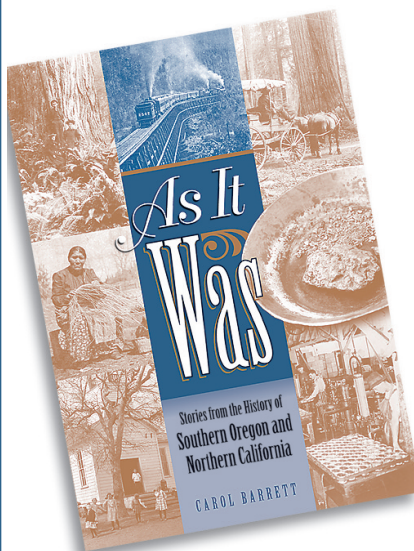
Zane Grey made numerous visits to the Rogue during the 1920s and, in 1926, bought land and built a cabin along the lower river. In contrast to his earlier enthusiasm, he abandoned the Rogue a few years later after the installation of Savage Rapids Dam, above Grants Pass. Grey's son, Loren, recalled, "After the dam, the water was too warm. The summer steelhead stopped coming."

Grey later fished the North Umpqua River but had strong cautionary words. "...Unless strong measures are adopted by the people of Oregon, this grand river will go the way of the Rogue." Not popular with the locals, Grey was outspokenly critical of logging, road building and fish hatcheries.

In recent years, the dam that drove Zane Grey off the Rogue has come under fire by other conservationists and is scheduled to be removed. His remote cabin on the Rogue River is still there, accessible only by boat or a long wilderness hiking trail.

Sources: Korbolic, Mary. "Romancing the Rogue, Zane Grey's fickle love affair with the Rogue River," *Table Rock Sentinel*, November/December 1992, pp. 3-11 and Freeman, Mark. "Savage Rapids removal passed, Dam would come down after pumps installed," *Mail Tribune*, November 20, 2003, online edition, <http://www.mailtribune.com/archive/2003/1120/local/stories/02local.htm>

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



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BY CAROL BARRETT

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Tuned In *From p. 5*

2010, however, her attitude toward the project suddenly changed which produced a fiery conversation with JPRF president, Steve Nelson, and an equally fiery meeting with me.

Several days later, in response to press coverage of the Holly purchase, Bruce Larson stepped forward and offered to donate his historic Medford Grocery Warehouse – which then seemed like the “answer” to the Foundation’s quest for a facility to replace the Walker Street design. When Steve Nelson reported the gift offer to President Cullinan, her response was “You must accept. Offers like that don’t come often.” When I reported this outcome to Ashland mayor, John Stromberg, and to thank him for his pursuit of an Ashland-JPRF facility, his response was “Bravo. This is a wonderful outcome for anyone who believes in the importance of public radio.” The Medford Urban Renewal Agency rather promptly stepped forward to help with the Holly’s restoration and the City of Medford has remained highly enthusiastic and helpful in connection with the Grocery Warehouse project (which has been renamed Jefferson Square).

Five months after JPRF signed the Holly purchase agreement, Oregon University System (OUS) chancellor, George Pernsteiner, stepped in. President Cullinan had reported to me over the years that Chancellor Pernsteiner didn’t understand why JPR was associated with SOU and didn’t support the University’s retaining the relationship. So, it was not entirely surprising when Pernsteiner ordered his auditors to conduct what was stylized as an “asset inventory” of the JPRF and the JPR assets. Significant efforts were made to assure the JPRF Board that this was a routine matter designed to assure that each party’s assets were properly separated. When the inventory found no irregularities, finding that “[the Internal Audit Division] concluded that the accounting records to support the ownership of assets and liabilities between SOU and JPRF were readily available and clearly identified....[Internal Audit Division] did not note any significant material liabilities or commitments that would exist for the University linked to JPRF.” However, the audit team added a concern over “conflict of interest” inherent in the executive director of JPR concurrently serving as the executive director of

JPRF. In fact, the Oregon University System’s regional campuses all use the structure under which a University employee is assigned as executive director of foundations associated with those universities because it is the only cost-effective method of accomplishing the fundraising goals those foundation’s seek. At Southern Oregon University, University vice-president Sylvia Kelly also is assigned to serve as the Southern Oregon University Foundation’s executive director just as I have been assigned, as a condition of my employment by SOU, to be the executive director of the Listeners Guild/JPR Foundation for decades.

Regarding the JPRF’s two Medford projects, the audit also expressed “...concerns over the local fundraising pool being able to sustain the significant planned renovations. The expected \$7 million need for cash in JPRF is significant for the shared community donor base where SOU is soliciting funds for competing educational and capital development.... JPRF’s decisions, described above, to acquire new properties and take on additional debt may not align with policy interests of SOU and may, in fact, harm SOU by limiting the fundraising ability of the SOU Foundation related to their own fundraising priorities.”

The fact the Medford projects were never conceived as being debt-financed and, in fact, were configured to rely significantly upon the sale of various tax credits (as opposed to seeking to fund the projects entirely through philanthropic solicitations, didn’t mollify the auditors or President Cullinan whose response to the above quotation was: “(SOU) Management agrees.”

At that point, SOU and the JPRF set upon a collision course. Representatives of the JPRF board met with SOU/OUS representatives over many months. The JPRF team members found the sessions difficult because the SOU/OUS representatives knew little about the many intricacies of the JPR/JPRF relationship (for example, SOU owns some of our radio stations and JPRF owns others). That team also reported that SOU/OUS was inflexible on several points, including the need to separate the management of JPR and the JPRF without regard for the fact that establishing separate administrative structures for JPR and the JPRF would increase operating expenses by hundreds of thousands of dollars which would no longer be available to directly support public radio operations and service to JPR listeners.

The major bone of contention between the parties regarding “conflict of interest” is an Oregon Administrative Rule that does, indeed, prohibit an OUS employee from serving as executive director of an affiliated foundation – ignoring the fact that the SOU Foundation and the foundations at Western Oregon, Eastern Oregon and the Oregon Institute of Technology all operate in violation of that same rule. The issue is relatively easily resolved by issuing a formal exception, which is a process outlined in the Oregon Administrative Rules, but OUS has resisted taking that step.

About the only thing that was made clear – never directly to me but to the JPRF negotiating team – was that SOU insisted upon JPR and the JPRF setting up separate administrative structures with no consideration of how those costs could be supported and no understanding of how diverting these funds to duplicate overhead would negatively impact JPR listeners. Last year, the JPR Foundation spent \$1.8 million supporting public radio operations, a sum well-beyond the amount raised from Listeners Guild membership and business underwriting support for JPR. Separating the JPR and JPRF management structures would cost at least \$250,000 which would then not be available to support public radio operations. Moreover, with the Congress threatening to cut off all support for public broadcasting, this enterprise could lose another \$350,000 in federal support within 18 months. Should that occur, the diversion of funds into separate administrative structures would find our public radio operations short by \$600,000 a year – which would essentially require abandoning one of JPR’s three program services. The SOU plan for separate administrative structures is not only inefficient and extremely costly, but spectacularly ill-timed given the uncertainty of continued federal support for public radio.

Currently, the Foundation’s operation of various enterprises such as the Cascade Theatre and JEFFNET are caught up in the swirl of governance challenge which SOU/OUS has instigated because it is unhappy about the Holly Theatre and Jefferson Square, a governance challenge which fundamentally challenges the prospects for maintaining the Jefferson Public Radio services you currently receive.

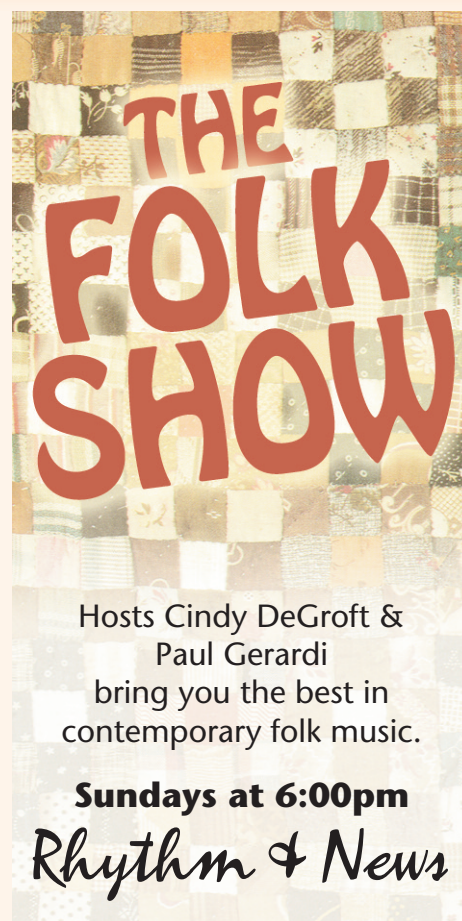
At the time I am writing this column, the status of the JPR-JPRF relationship remains unresolved. The JPRF and SOU have agreed to discuss mediating their differences and president Cullinan has indicated that

“everything is on the table.” If that is correct, and the unsupportable costs of duplicated administrative structures remains open to discussion, then it is possible that the longstanding partnership between SOU and the JPR Foundation can continue and allow JPR to thrive. If it is not, then the best outcome is for the University to turn over operating authority over all of JPR to the JPR Foundation – which would allow JPR a continuing, economically supportable framework for the future.

By the time this column appears, a website will have been established at www.ourjpr.org which will offer more complete and current information about this issue.

What we have all built together is one of my proudest accomplishments. It reflects the grit, spirit and vision of thousands. I can only hope that Southern Oregon University and the JPR Foundation can find sufficient common ground to permit the Jefferson Public Radio we have all built to continue undiminished.

Ronald Kramer, Executive Director



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Nineteen Thirty-four

Radiant, in the Paris sun, the clustered chairs
and canopies, the clustered leaves, one and one
and one—and down the boulevard, the circus tent
in a blowsy park, the Hospital, boulangeries,
the Institute where Curie turns, then takes
in her blackened, slender fingers a finger-shaped

tube of radiation. And the blue Atlantic, radiant,
the American shore, the gold-flecked palette
Paul Cadmus lifts. It is a midday and sundown
in March. He will paint on the flank of an acrobat
a gilded skin. She will stroke down the test tube
a ticking wand. There is sunlight on their sleeves,

as the equinox shifts and the pale-bricked house
of Physics throws open its smallest doors. Radiant,
the boulevards and shorelines, the peat fields, polders,
steeple tops, the Appalachians, Pyrenees,
the river-etched terraces of Warsaw.

And the circus tent with its acrobats, stern-faced

and gilded, circling the ring on their parallel horses.
Radiant, their sudden shape, like fission's sudden
pyramid: one on the shoulders of two, two
on the shoulders of four, four on the eight
pumping, glistening haunches, and the sixteen
polished hooves, mute in the swirling dust.

Linda Bierds is the author of nine books of poetry, including *Flight: New and Selected Poems* (Putnam's, 2008) and *First Hand* (Putnam's, 2005), named Best Poetry Book of 2005 by *USA Book News*. Her many awards include a MacArthur "Genius" grant and fellowships from the National Endowment for the Arts and the Guggenheim Memorial Foundation. Her work has appeared in *The New Yorker*, the *Atlantic* and the *New York Times*. Bierds is Byron W. and Alice L. Lockwood Professor in the Humanities at the University of Washington. On Friday, May 4, 3:00 PM in the Meese Room, Hannon Library at SOU, Linda Bierds will read her poetry and speak about the ways science serves to inspire her own work. "Nineteen Thirty-four," from *First Hand* by Linda Bierds, copyright © 2004 by Linda Bierds. Used by permission of Marion Wood Books, an imprint of G.P. Putnam, a division of Penguin Group (USA) Inc. "Dürer Near Fifty," from *Flight: New and Selected Poems* by Linda Bierds, copyright © 2008 by Linda Bierds. Used by permission of Marion Wood Books, an imprint of G.P. Putnam, a division of Penguin Group (USA) Inc.

Dürer near Fifty

At dawn on St. Barbara's Eve, just below
the plateau of his fiftieth year, Albrecht Dürer, first
having purchased spectacles, shoes, and an ivory button,
rode a wheel-etched swath of longitude
from Antwerp toward Zeeland, where a whale—
one hundred fathoms long—pulsed on the dark sand.
First having purchased snuffers and furnace-brown,
and coated the pages of his silverpoint sketchbook,
where his scratch-lines—like pears, or tarnish, or thought—
would gradually ripen, he circled Zeeland's seven shores,
past Goes and Wolfersdyk and *the sunken place*
where rooftops stood up from the water.

Already, from thought, he had sketched a dozen
locked sirens, and once, gossip's composite,
a paisleyed rhinoceros with a dorsal horn—and so
would see firsthand a whale, having changed in Antwerp
a Philips florin, and dined with the Portuguese,
and studied the bones of the giant, Antigoon—
his shoulder blade wider than a strong man's back—
although, in fact, the bones were whale, while the whale
Dürer sailed toward was history, erased by degrees
on the outgoing tide. Still, history tells us,
from his spot on that salty prow, Dürer drew precisely
the unseen sight: the absent arc of its sunken shape,
the absent fluke and down-turned eye,
even, it appears, the absent trench the acid sea
had bitten so seamlessly back into the world.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR - (541) 201-0014
www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep
Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4677

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

RETIREMENT COMMUNITIES

Veranda Park Retirement
Medford, OR · (541) 494-5000
www.verandaparkliving.com

TRAVEL/LODGING

Ashland Springs Hotel
www.ashlandspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt. Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

Sanctuary One at Double Oak Farm
www.SanctuaryOne.org

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise - The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail
Klamath Falls, OR · www.periwinkleresale.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372
www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Waterstone Spa & Salon
www.waterstonespa.com · (541) 488-0325

WINERIES & BREWERIES

Foris Winery
Cave Junction, OR · www.foriswine.com

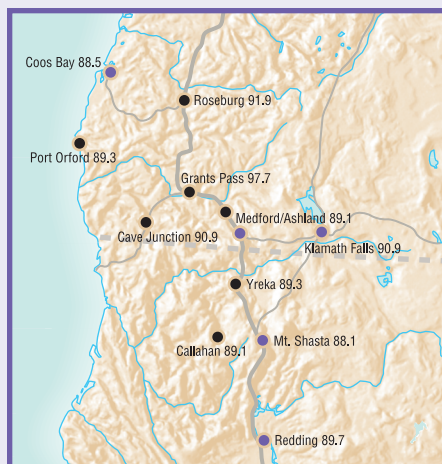
RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

PROGRAM GUIDE

Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

News & Information Highlights

L.A. Theatre Works

May 27 • 7:00pm–9:00pm

Copenhagen

by Michael Frayn

Cast: Alfred Molina, David Krumholtz, Shannon Cochran

Director: Martin Jarvis

Two brilliant friends look back on a secret meeting during the Second World War, and find themselves pulled apart once more by the tide of history. The story of the meeting between Niels Bohr and Werner Heisenberg – joined by Bohr's wife Margrethe – won the 2000 Tony Award for Best Play.



Fourteen by Corwin

Sunday • 9:00pm–10:00pm

Fourteen by Corwin – A retrospective presentation of works of one of America's iconic radio writer/directors, Norman Corwin, who passed away at 101 in October, 2011. Speaking of Corwin, Larry King observed: "When radio was king, Corwin was its prime minister" and media critic Leonard Maltin stated: "Corwin's career was the stuff of legend." Hailed as one of America's greatest poets by Carl Sandburg, Corwin was hailed by many as "the poet laureate of radio." At the request of JPR listeners, Ron

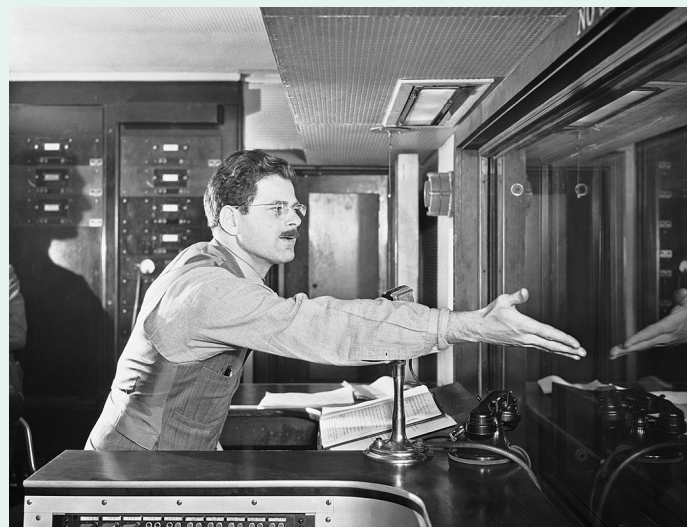
Kramer has assembled a collection of Corwin's radio plays from the 1940s which showcase Corwin's career.

May 6 *Undecided Molecule* and *Moat Farm Murder*

May 13 *L'Affair Gumpert* and *One World India*

May 20 *Daybreak* and *Movie Primer*

May 27 *We Hold These Truths*



Radio show writer Norman Corwin works in a studio in New York in this April 24, 1942 photo.

PHOTO: CARL NESENSOHN

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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Stations

KSOR 90.1 FM*
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*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera /
Lyric Opera of Chicago
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm The Keeping Score Series

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

May 1 T Rachmaninov: *The Isle of the Dead*
May 2 W A. Scarlatti*: *Euridice dall'Inferno*
May 3 T Bloch: *Schelomo*
May 4 F Mozart: Piano Concerto No. 11 in F major

May 7 M Brahms*: Four Ballades, Op. 10
May 8 T C. Stamitz*: Symphony in E flat major
May 9 W Paisiello*: Harp Concerto
May 10 T LeClair*: Overture in D major
May 11 F Still*: *Wood Notes*

May 14 M R. Strauss: *Josephslegende*
May 15 T Monteverdi*: *Lamento d'Arianna*
May 16 W Beethoven: Piano Trio No. 5 in D major, "Ghost"
May 17 T Satie*: Nocturnes
May 18 F Schumann: Introduction & Allegro Appassionato

May 21 M Vivaldi: Violin Concerto in D major
May 22 T Wagner*: Suite from Act III of *Parsifal*
May 23 W Francaix*: *L'Horloge de Flore*
May 24 T Dauprat*: Sonata in F major
May 25 F Webern: *Im Sommerwind*

May 28 M Harris: *American Creed*
May 29 T Korngold*: *Captain Blood*
May 30 W Smetana: Overture & Dances from *The Bartered Bride*
May 31 T Bach: Cello Suite No. 1

Siskiyou Music Hall

May 1 T Alfvén*: Symphony No. 3
May 2 W Balakirev: Piano Concerto in E flat major
May 3 T Mendelssohn: String Quintet No. 2
May 4 F von Reznicek*: Symphony No. 2, "Ironic"

May 7 M Tchaikovsky*: Piano Concerto No. 2
May 8 T Theodore Gouvy: Symphony No. 1
May 9 W Busoni: *Turandot Suite*
May 10 T Prokofiev: Symphony No. 6
May 11 F Vanhal*: Violin Concerto in G major

May 14 M Fauré*: *Requiem*
May 15 T Larsson*: *God In Disguise*
May 16 W Grechaninov: *Symphony Pastorale*
May 17 T Svendsen: String Octet in A major
May 18 F Goldmark*: Violin Concerto in A minor

May 21 M Mozart: Symphony No. 36, "Linz"
May 22 T Anton Eberl: Piano Concerto in C major
May 23 W Giovanni Mayr: *Bagatelle a Tre*
May 24 T Beethoven: String Quartet No. 10, "Harp"
May 25 F Kraus: Violin Concerto in C major

May 28 M Schubert: Symphony No. 6
May 29 T Debussy: *Images for Orchestra*
May 30 W Kalkbrenner: Piano Concerto No. 2
May 31 T Marais*: *La Gamme*



Karita Mattila, seen here in *Eugene Onegin*, sings Emilia Marty in Janacek's *The Makropulos Case*.

PHOTO: BEATRIZ SCHILLER/METROPOLITAN OPERA © 2009



Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

Metropolitan Opera

May 5 - The Makropoulos Case

by Leos Janacek (9:30 am)

Jiri Belohlávek, conductor; Karita Mattila, Kurt Streit, Johan Reuter, Tom Fox

Lyric Opera of Chicago

May 12 - The Tales of Hoffman

by Jacques Offenbach (In French)

Emmanuel Villaume, conductor; Matthew Polenzani, James Morris, Anna Christy, Erin Wall, Alyson Cambridge, Emily Fons,

Rodell Rosel, David Cangelosi, Christian Van Horn

May 19 - Lucia di Lamermoor

by Gaetano Donizetti

Massimo Zanetti, conductor; Susanna Phillips, Giuseppe Filianoti, Brian Mulligan, Christian Van Horn, René Barbera, Emily Birsan, Paul Scholten

May 26 - Boris Godunov

by Modest Mussorgsky (In Russian)

Andrew Davis, conductor; Ferruccio Furlanetto, Stefan Margita, Andrea Silvestrelli, Raymond Aceto, Erik Nelson Werner, Ljubomir Puskari, David Cangelosi

Exploring Music with Bill McGlaughlin

Week of April 30

The Viola - Exploring Music celebrates some of the exquisite music written for the violin's darker cousin, including music by Hindemith and Walton.

Week of May 7

The Mighty Handful - The music of five composers from St. Petersburg who sought to create a uniquely Russian musical tradition. Listeners will hear compositions by Rimsky-Korsakov, Cui, Borodin, Balakirev, and Mussorgsky.

Week of May 14

Nobody Ever Builds a Statue to a Critic - An exploration of composers' critiques, evaluations, and responses to their contemporaries.

Week of May 21

George Gershwin - A true American original! Join us for a week-long look at the life and soulful music of George Gershwin, including his Rhapsody in Blue, An American in Paris and Porgy and Bess.

Week of May 28

Haydn Symphonies - This week, Bill explores the symphonic wonders of Papa Haydn, the father of the modern symphony. Listeners will hear Haydn's earliest offerings in the form and follow his path as he expands his ideas and his ensembles into the grand gestures of his 104th.



Boris Godunov, featuring the magnificent Ferruccio Furlanetto (seated) as Boris, is one of the most searing lyric dramas of all time.

Art



ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

The White Snake, thru Jul 8

Medea/McBeth/Cinderella, thru Nov 3

All the Way, Jul 25 thru Nov 3

on the New Theatre stage:

Seagull, thru Jun 22

Troilus and Cressida, thru Nov 4

Party People, Jul 3 thru Nov 3

and on the Elizabethan stage:

Henry V, June 5 thru Oct 12

The Very Merry Wives of Windsor, Iowa, Jun 6 thru Oct 13

As You Like It, Jun 7 thru Oct 14

The Green Show in the Festival courtyard opens Jun 5 and runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osf.ashland.org

◆ The New Camelot Theatre Company in Talent presents *King of City Island*, May 2 thru May 27. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation, *The Big Bang*, running thru May 27. Performances Thurs-Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and

Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com



Oregon Cabaret Theatre presents *The Big Bang* featuring Gregg Land (left) and Chris Carwithen. PHOTO: JUDITH PAVLIK.



St. Clair Productions presents singer/songwriter David Berkeley in concert and reading from his book *140 Goats and a Guitar* on May 11.

◆ Southern Oregon University Theatre Arts presents two plays, as this season concludes:

La Terrasse, By Jean-Claude Carriere, Translated and Adapted by Eva Harris and Francine Le Roux, Directed by Jackie Apodaca, in the Center Square Theatre, May 10 thru May 20.

Lucky Stiff, Book and Lyrics by Lynn Ahrens, Music by Stephen Flaherty, Directed by Dennis Smith, in the Center Stage Theater, May 17 thru June 3.

Both theaters are located on the campus at 1250 Siskiyou Blvd., Ashland. (541)552-6348

◆ Craterian Performances presents:

Rogue Opera, *Elixir of Love*, on May 4 at 8:00 pm and May 6 at 3:00 pm

Stuart Little on May 12 at 3:00 pm

Rogue Valley Youth Choruses on May 19 at 3:00 pm

Youth Symphony of So. Oregon on May 20 at 7:00 pm

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**May 15 is the deadline
for the July issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl

Next Stage Rep: Molly Sweeney, May 31 at 7:30 pm, June 1 at 7:30 pm, and June 2 at 7:30 pm
Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Rogue Community College's Theatre and Music Departments have selected Studs Terkel's Tony nominated musical *WORKING* for its Spring Production in its new theater space in Medford. The music is by Stephen Schwartz, directed by Ron Danko, and musical direction by Christine Williams. The show has a thirty member cast. The musical opens May 11 and runs thru May 27 with performances Fri. and Sat. at 8:00 pm, Sundays at 2:00 pm at the Rogue Performance Hall located in C Building on the Rogue Community College campus at Eighth St., Medford. (541)245-7585 www.boxoffice@roguecc.edu

◆ Historic Rogue Theatre presents Robert Earl Keen on May 25. Check for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

Music

◆ The Siskiyou Institute continues its Jazz at the Vineyard Series and presents Leslie Kendall and the Ed Dunsavage Trio with special guest Dimitri Matheny on the flugelhorn on May 5 at 7:00 pm. Featured music by Rogers and Hart includes *I'll Take Manhattan*. Paschal Winery, 1122 Suncrest Rd., Talent. (541)488-3869 www.siskiyouinstitute.com

◆ Southern Oregon University Chamber Music Concerts presents:

Former Rogue Valley resident and 2010 graduate of SOU, Joseph Yungen, prize winning pianist, in a solo performance on May 5 at 7:30 pm performing works by Mozart, Schoenberg, Brahms, and Alan Berg.

Concert VI, the final concert of the season series, featuring Triple Helix Piano Trio on May 11 at 7:30 pm and May 12 at 3:00 pm.

All performances in the Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ Southern Oregon University Department of Music presents the following Concerts:

Guest Artist: Sol Flamenco on May 7 at 7:30 pm
Faculty Recital: Tessa Brinckman, flute on May 10 at 7:30 pm

Cascade Clarinet Consort and Siskiyou Saxophone Orchestra on May 14 at 7:30 pm

Guest Artist: Otis Murphy, saxophone on May 16 at 7:30 pm

SOU Piano Series: Nadejda Vlaeva on May 20 at 3:00 pm

SOU Guitar Ensemble on May 21 at 7:30 pm



Southern Oregon University Chamber Music Concerts presents *Concert VI*, the final concert of the season series, featuring Triple Helix Piano Trio on May 11.

Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6101 www.sou.edu/music/recital_hall.html

◆ St. Clair productions presents singer/songwriter David Berkeley in concert and reading from his book *140 Goats and A Guitar* on May 11 at 8:00 pm at the Unitarian Fellowship, 87 4th St., Ashland. Tickets available at the Music Coop. (541)535-3562 www.stclairerevents.com

◆ Music at St. Mark's presents the Fong-Rands-Stubson Trio on May 20 at 3:00 pm, featuring works by Beethoven, Busoni, and Brahms. The trio includes Doug Fong, cello, Janis Rands, piano, and Larry Stubson, violin. The concert is free. St. Mark's Episcopal Church is located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ Jefferson Baroque Orchestra presents its Spring Showcase Concert Music for Truverso IV, Margret Gries, harpsichord and director, on May 6 at 3:00 pm. The program will feature music for one, two, and three traverse, with and without continuo, as well as chamber music with the flute and strings. First Congregational Church, Ashland. (541)592-2681 www.jeffersonbaroque.org

Exhibitions

◆ Schneider Museum of Art features its permanent collection originated from gifts donated to the university during the early stages of the museum's planning and development. The multifaceted, diverse collection includes examples of various media, styles and cultures for exhibition and research, most heavily focused on works on paper from the 20th century and beyond. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M-Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents the works of artist, Richard Cutshall, entitled *The Excavation*, drawings and prints: a series of large-scale drawings and prints that explore the hidden unconscious. May 2 thru 25. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presenta-



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present an evening with Lindsey Buckingham, guitarist, vocalist, songwriter for Fleetwood Mac on May 15.

tion by artist, Lauren Kistner, thru May 11, entitled *Underbelly*, oil; large oil on masonite paintings motivated by events in the artist's memory. Also, RCC Student Art Exhibit, May 16 thru June 13, multimedia. Located on the campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ The National Sierra Club Borderlands Team presents "Continental Divide", a photo exhibit of the US/Mexico borderlands. Photographers converged on the borderlands of the United States and Mexico to document the wildlife, ecology, people, and the effect of the border wall on this truly unique landscape. The exhibit will be displayed at Bohemia Fine Art Gallery in Ashland, OR from May 4-26. First Friday Opening Day, May 4th Bohemia Gallery is located at 552 A Street Ashland, OR For more info go to sc.org/borderlands-team or contact sean.sullivan663@gmail.com, www.sierra-club.org/borderlands

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357



The Siskiyou Institute continues its Jazz at the Vineyard Series and presents Leslie Kendall and the Ed Dunsavage Trio with special guest Dimitri Matheny on the flugelhorn on May 5.

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Arcata Playhouse presents its Family Series: *Sweet Can Circus*, May 25 and 26. Tickets available at Wildberries Market, Wildwood Music, and The Works. Located at 1251 9th St., Arcata. (707)822-1575 www.brownpaperworks.com

Music

◆ Fort Bragg Center for the Arts presents violinist, Dan Smiley, and pianist, Jonathan Shames, on May 20 at 3:00 pm in Preston Hall, Mendocino. (707)937-1018 www.fbcamusicseries.com

◆ Humboldt State University Center Arts presents Patti Smith, poet, singer/songwriter in concert on May 10 at 8:00 pm. Van Duzer Theatre, Theater Arts Bldg. Located on the campus of Humboldt State University, 1 Harpst St., Arcata, CA (707)826-4411 www.humboldt.edu/centerarts

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Annual Juried Spring Exhibition from Humboldt County's oldest artist's association - a community of artists who value art as an essential component of every aspect of our culture. Continues thru June 3.

The Humboldt School of Landscape Painting - consists of nineteen artists who have been painting for years, or decades, and all share the same goal: to express their reverence for the natural beauty of the place they have chosen to call home. The greater part of each individual's work is the Humboldt County landscape done in a representational manner. The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 Art Deco US Federal Build-



Diomedes (Kevin Kenerly) seeks promises from Cressida (Tala Ashe) as Troilus (Raffi Barsoumian) and Ulysses (Mark Murphey) eavesdrop in the Oregon Shakespeare Festival's production of *Troilus and Cressida*.

PHOTO: JENNY GRAHAM.

Artscene *From p. 29*

ing in downtown. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

Festivals

◆ Humboldt Arts Project presents the 3rd Annual Humboldt Arts Festival May 12 and 13. A fluid group of artists in Humboldt County enriches the community in the North Coast through the promotion of visual and performance arts. Located at 10th and I, Arcata. For more information on line-up of events contact (707)667-5333 www.info@humboldtartsproject.com

ROSEBURG/EUGENE

Music

◆ The Historic McDonald Theatre presents Tech N9ne with Machine gun Kelly, big Krizz Kaliko/Mayday/Prozak, Stevie Stone on May 2. Doors open 7:00 pm. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

◆ Umpqua Symphony Association in its 45th season presents:

Eugene Symphony on May 18 at 7:30 pm. The symphony welcomes conductor, Danail Rachev to his first Roseburg performance conducting Liszt's *Piano Concerto No. 1* and Bruckner's *Symphony No. 6*.

Douglas County Youth Orchestra Spring Concert on May 29 at 7:00 pm. DCYO has grown to more than 140 members. The young string players will dazzle you with their musicianship and professionalism.

Performances at Jacoby Auditorium on the campus of Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-7700 www.tickets.umpqua.edu



FireHouse Gallery at Rogue Community College presents the works of artist, Richard Cutshall ("Blood and Rose").



SOU Chamber Music Concerts presents former Rogue Valley resident and 2010 graduate of SOU, Joseph Yungen, prize winning pianist, in a solo performance on May 5.

Exhibitions

◆ Umpqua Community College Art Gallery is located in the Whipple Fine Arts Bldg. On exhibit in two galleries are a variety of media including photography, painting, printmaking, design, drawing, ceramics, sculpture and the projects from the art history class. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Grease Sing-a-long on May 5 at 7:30 pm featuring a newly restored and re-mastered 35 mm print of an all time favorite film. Audience members are given the chance to belt out some of the most iconic movie songs of all-time with fellow *Grease* fans.

An Evening with Lindsey Buckingham, guitarist, male vocalist, songwriter for Fleetwood Mac on May 15 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents *Nana's Naughty Knickers*, weekends May 19 thru June 16. Written by Katherine Di Salvino and directed by Jonessa Brittan, the play tells the tale of Sylvia, a sweet 86-yr. old grandmother, who runs a lingerie boutique from her rent-controlled apartment. Comedy at its best. New ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Riverfront Playhouse is located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Exhibitions

◆ Liberty Arts Gallery presents Personal Mythology, a heroic group exhibition in which artists pay homage to their beliefs and shape their lives. Opening Reception: May 11 from 5:00-7:00 pm. Runs through June 23. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Ross Ragland Theater presents:

Emile Pandolfi on May 13 at 2:00 pm. Pandolfi spent six years as the piano-man at The Comedy Store in Los Angeles and now has chosen to thrill his audience with arrangements of popular standards, Broadway and Hollywood hits.

Katie Harman: A Celebration of Stage and Screen on May 18 at 7:30 pm. Renowned Soprano, Miss America 2002, and Klamath Basin resident, Katie Harman, has assembled an all-star cast of performers to provide an evening full of beloved music from the stage and screen.

10th Annual Taste of Klamath on May 18 at 5:30 pm. Eat, drink, and be merry while enjoying the sights, sounds, and tastes of the Basin. This even features the very best of local cuisine, microbrews, and wines brought together for your enjoyment as well as a little friendly competition.

Fools for Rowan on May 26 at 7:30 pm. This Nashville-based alternative rock band received rave reviews for their debut album *Twisted, Tied Up, Tangled*. Their hyper-energetic live show has won over fans and music industry leaders.

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ The Linkville Players present Stephen Sondheim's musical masterpiece, *Sweeney Todd, The Demon Barber of Fleet Street*, directed by Slippery bill Eaton. May 11 thru June 9. Fri. and Sat. evenings at 7:30 pm; Sun. matinees on May 18 and 25 at 2:00 pm. An unjustly exiled barber returns to 19th century London to seek revenge on those who have wronged him. Reserved tickets. Located at 201 Main St., Klamath Falls. (541)884-6782 voicemail only.

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 - midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Moroccan Harira Red Lentil Soup

From The Splendid Table's® *How to Eat Weekends: New Recipes, Stories & Opinions* from Public Radio's Award-Winning Food Show by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter Publishers, 2011). Copyright © 2011 by American Public Media. Photographs copyright © 2011 by Ellen Silverman. All rights reserved.

Prep time: 40 minutes.

Cook time: 45–60 minutes.

Yield: Serves 4 to 6 as a main dish soup with accompaniments; doubles easily

Lustily spiced, cooled with fresh herbs, and sharpened with lemon, this type of lentil soup is what Moroccans eat to ward off the chill of the desert night.

Harira looms large in Moroccan culture, often served at weddings and other celebrations, but the soup practically unites all of Morocco during the holy month of Ramadan. Then, no food or water is taken from sunrise to sunset. But once the light fades and cannons announce the end of the day's

fast, that is the moment of Harira, the one “break fast” dish all Moroccans eat each evening. Served with dates, dried figs, fried honey cakes and other finger foods, each diner takes his Harira as he pleases. In this recipe, some liberties have been taken, but hopefully we have not offended tradition. The often-used lamb, chicken, chickpeas and eggs weren't included, and our accompaniments were modified by what is to be had close to home.

The soup can wait a day in the refrigerator. Add the final fresh coriander garnish at the moment of serving.

Cook to Cook: Greek walnut and honey baklava pastries cut into small bites can stand in for the honey-drenched fried cakes often eaten with Harira in Morocco.

Ingredients

Good tasting extra-virgin olive oil

1 large onion, cut into 1/8-inch dice

1 small carrot, minced

1/3 cup (tightly packed) fresh Italian parsley stems and leaves, chopped

1/2 cup (tightly packed) fresh coriander stems and leaves, chopped

Salt

1-1/2 teaspoons freshly ground black pepper

5 large garlic cloves, minced

1 2-inch piece fresh ginger, minced (about 2 tablespoons)

1 teaspoon turmeric

1 teaspoon cinnamon

1-1/4 cups dry red lentils

2 teaspoons sweet Hungarian paprika

1 28-ounce can whole tomatoes and their liquid, pureed (do not use tomato puree)

About 8 cups Cheater's Broth or canned vegetable or chicken stock, enough to make a slightly thick soup

Accompaniments:

2 lemons, each cut into 6 wedges

12 or more dried figs, halved

12 or more dates

3 tablespoons cumin, freshly ground if possible

3 tablespoons ground hot chile, Aleppo if possible
12 small filo pastries of honey and nuts (see Cook to Cook)

2 tablespoons (tightly packed) fresh coriander leaves, chopped

1. Film the bottom of a 6-quart pot with olive oil and set it over medium-high heat. Add the onion, carrot, parsley, coriander and a little salt and sauté 8 minutes, or until golden brown. Reduce the heat to medium-low, stir in the pepper, garlic, ginger, turmeric and cinnamon and cook for 30 seconds.

2. Blend in the lentils, paprika, tomatoes and broth. Bring to a gentle bubble, partially cover, and simmer 45 minutes, or until the lentils have dissolved and the soup tastes rich and good. Season to taste with salt and pepper if needed. Add a little water if the soup is too thick.

3. While the soup cooks, set out small plates for each diner with the accompaniments—lemon wedges, about 2 figs and dates for each, a little of the ground spices and bite-size pieces of pastry.

4. To serve the soup, sprinkle it with the 2 tablespoons of coriander and ladle into bowls.



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Southern Oregon University
1250 Siskiyou Blvd.
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97520-5025

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